

LETTERS

Now who's distorting the facts?

Sir—I read with some interest Dorothy Kuya's article "The unacceptable face of publishing" in your issue of July 22. I am afraid that by misquoting, she has been guilty of distorting the facts about which her article is concerned. She refers to an "O level general paper, used in Liverpool in 1974" which, "among many slanted questions asked the student "to consider the problem posed in Britain by coloured immigrants. Discuss how successfully they are being tackled."

One man's view is another's poison

Sir—What, precisely, is meant by the adjective "racist" in the context of teaching materials? Your contributor Dorothy Kuya cites, as an example of racism, an examination question which asked candidates to "consider the problem posed in Britain by coloured immigrants". Yet she referred with approval (and presumably considered "non-racist") a book entitled "A plague of Europeans" which, according to her, lists all the problems posed by white immigrants in Africa since the fifteenth century. She goes on to complain that both racist and non-racist books appear on the same publishers' stands at exhibitions of educational material.



"Cor, that's great, Nagger... I think I'll do sign writing for my work experience course too."

Speaking the same lingo

Sir—I am worried to find myself agreeing with John Reclamationary for his view on the reaction to my text. However, he is right to draw attention (July 29) to the Green Paper's reference to modern languages, and in particular to its suggestion that a language should "find a secure place in the secondary curriculum" "for as high a proportion of pupils as is practicable". My association is frankly worried by statements like that: you were kind enough to print a letter from me in June in which I pointed out that although HM Inspectorate has drawn attention to shortcomings in language teaching, no funds were available to put things right. The wording of the Green Paper, however, does not encourage us to feel that any greater sense of urgency is felt now than it was a few months ago.

Specialists rule in land of science

Sir—Bob Doe asks if "biology, chemistry and physics will merge into integrated science". Not in the comprehensive school in which I teach. Just the opposite. The timetable for the school year 1977-1978 shows seven separate science subjects which pupils may take up to CSE or O level. They are: Nuffield Combined Science, in the first two years, then physics, chemistry and biology in the third year, and the "choice" of continuing these to the fifth year, or switching to physical science, human biology or rural science. (It was night subjects, but a highly successful Nuffield Integrated Science Mod 3 was abandoned last year.)

There's more to choose from than CEE

Sir—On my return from holiday I have just seen Paul Norgate's article "Waiting for CEE" (July 1) and would wish to make the following comments. To criticize A level to whose historic use as a university entrance examination is being added service as a school leaving certificate, is not necessarily to approve CEE, which was intended for an entirely different category of pupil (CSE 2-4). The inadequacies of A level syllabuses and assessment may be over-come by local submissions to the boards for use as eventual modes 2 or 3.

Governors: minor and major points

Sir—You have had correspondence about minors (persons under the age of 18) acting as school managers or governors. I wish to cite just two instances as to why minors cannot so act as a matter of law. First, it is not unknown for managers or governors to enter into contractual undertakings, e.g. the purchase of goods or the hiring out of school premises. A minor cannot contract except as to necessities. Secondly, it is not unknown for managers or governors to be ex-officio trustees of charitable declarations of trust for money (more commonly known as school funds). Again, a minor cannot act or perform the duties of trustee.

In-service 'nirvana'

Sir—With the news that the Government is officially expecting 36,500 unemployed trained teachers in September, it is with regret that the Professional Association of Teachers recalls the warnings it made 18 months and two years ago that such astronomical figures were to be expected in 1977. One of the major contributory factors is that local authorities, at that time, were faced with an overall 42 per cent increase in their budgets for teachers' salaries, and while teachers are worth every penny of their present salary, and I would argue, even more, in the present economic situation we cannot "have our cake and eat it". It is no good those of us with jobs rationalizing the situation. Thousands of teachers cannot get jobs because we are taking the money home at the moment. While it seems almost naive, among 14

Tell us if you liked our poems

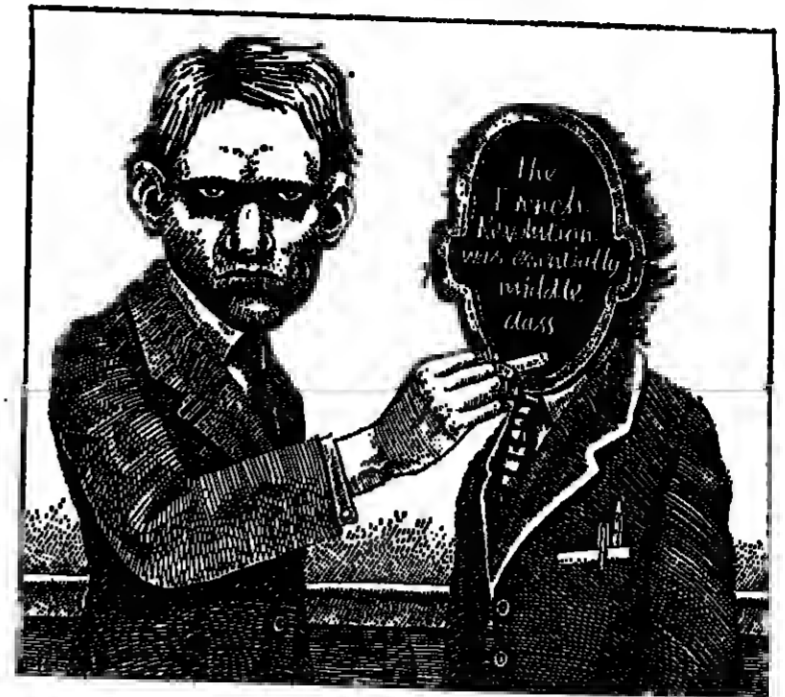
Sir—Teachers and schools from different parts of England, Wales and Scotland bought the book of poems published by this centre which was sympathetically reviewed in your paper. We would be very interested to know how they used the book, how successful or otherwise it was and what the children felt. Did any children write a review of it? Any feedback would be most useful. We have a particular interest in child produced reading materials and should like to share experiences with other teachers who have been involved in this. L. G. TIMSON, Language-reading centre, Park School, Elmton Road, London E15.

MALCOLM C. BARKER, Baynham Court Farm, Wick, Near Dursley, Gloucestershire.

EDWARD S. WALKER, Watall Manorpollin Borough.

Transmission or Interpretation?

Frank Sedgwick on the effectiveness of two teaching styles



The boys in this grammar school classroom are 16, and preparing for a public examination. The master has lectured efficiently for 20 minutes on the reign of William Rufus, and now he is going to test their knowledge and, more important, the effectiveness of his teaching. His questions are delivered at a tempo: "When did the Conqueror die? ... Why was William Rufus's claim to the throne questionable? ... On which contemporary chronicle do we depend for an account of Rufus's death? ... When did that death take place? ... Where?"

the personal engagement of modern man with what he knows of the past. In a school like mine—a first school with an age range from five to nine—such an approach would be useless, especially with all those children who encouraged only monosyllabic answers to questions; where conversation has consisted of demands from adults requiring one-word answers and prompt activity from the children. When I first met Seamus, my conversation with him went like this: "What's your name? ... Seamus." "Got any sisters?" "Yes." "Tell me about them." "Christine." "Do you like her?" "No."

"What's this, now let it down and when we get back to school we'll do this", and that's not fair. I think you should be allowed to do ... look and think of things and when you get back to school you're asked questions like that. Michael: Write your own essay on it. Alison: Rather than just have to do it up there 'cos then when you ... get back to school you get hardly anything to do. Michael: Mm ... you can ... well, Alison had, when they went out they were allowed to do ... three things to do, write an essay about it, draw a picture, or do a painting, or even—make a model. ... In our activities lesson on Wednesday we're allowed to do what we like, make models, draw pictures, finish off work—not homework! Km! ... and then at the end of the term, we vote for the best model. Alison: At woodwork you ... they had to make something out of—what was it?—perspex. Michael: Yeah, we ... Alison: And they voted for it at the end of the term. Teacher: What's the paper? Alison/Michael: It's plastic. ... Alison: Glass stuff. ... Michael: Looka like glass. ... Alison: You moulded it, didn't you? He made a necklace for me with ... Michael: Wa didn't mould them, just stuck them together, shaped them, 3in x 4in squares, stuck them together. We had the freedom of the shape whatever way we could cut it. I shaped a letter "A" for Alison. ... Teacher: Suppose a grown-up complains that the freedom he gets is not enough and ... he thinks he ought to have more freedom. Two questions: (1) Who is it who's restricting him ... do you know what I mean by restrict? Alison/Michael: Yes. Teacher: Who is it who's restricting his freedom? and (2) What other things about life stops adults having the freedom they may want? Michael: Well it's ma mum that's restricted, not me dad. She's restricted from Andrew and Phillip because they get up ... might get up ... get up in the night ... and us two might not be able to cope with them, so she has to stay in bed can't go out. She likes to go out once or twice a week. Womens' Fellowship.

Alison: But my dad, sometimes he means 'cos he has to do a lot of work ... ddecorating ... too much work for him at work. He's got a lot of work but not enough pay. ... Michael: Do you have to? Teacher: Well, it's true of all of us, Michael, isn't it? Michael/Alison: Yes. Teacher: What about ... money's one thing that restricts our freedom. Isn't it? ... We have enough pay to ... Alison: Drinks and cigarettes! Teacher: You know I'm not married. Do I have more freedom than married men? Some people say. ... Alison: No, not really, no. Michael: No! 'Cos you have to do your own washing up! So children struggle towards the meaning of relationships, words and social problems when they are allowed to learn and interpret. Later, they are still engaged in the same activities, but adolescence brings new pressures, all of which can be relieved by interpretative teaching. No one today would seriously contend that learning about poetry, novels, drama, history and art can take place when the teacher is using the transmission model. Mental activity and purposeful talk occur only when the interpretative model is in the teacher's mind. All good university teaching is done in this way: the spirit of F. R. Leavis's "This is so isn't it? ... Yes, but" has been more influential than either his elitist view of the university or his cavalier dismissal of, say, Henry Fielding's novels. The best adult learning, done with a book and an armchair and amended in conversation at the pub, or in a friendly group, depends on an interpretative method: understanding the new comment of one's friends. Aren't we being over-optimistic if we hope it will happen any other way with schoolchildren? So many people in their twenties and thirties will admit that their education happened in spite of their lessons. When they persisted in reading poetry after the forced intoning of The Highwayman round the class, they found that books could shed light on their life, and help them set it in some kind of order. Fred Sedgwick is headmaster of Swing Gate Primary School, Berkhamsted.

VAL KENNESBY, 117 Harrington Road, Brighton.

Laying down the letter

Nicolette Gray argues that the widespread use of print script in schools should be abandoned

Most children in English schools start learning to write, by copying words written for them by teachers in their books or on the blackboard. The teachers have seldom themselves received instruction in handwriting, and what they write is often necessarily hurried.

The form of the letters they write for their children is probably a copy of printed letters, letters which have been evolved by type-designers with the intention of eliminating all calligraphic elements.

Some two years later the children are expected to re-learn their letters and to write "joined-up" writing. They are likely to be forbidden to use the instrument with which they will almost certainly write in adult life, the ballpoint pen. Later in school life, handwriting is either neglected or a style may be taught which the next year's teacher may forbid the child to use. No wonder that we write badly; it seems a system, or lack of system, designed to produce bad results.

My research for the Inner London Education Authority, into the need for a new handwriting model, takes as its starting-point the acceptance of today's writing tools, ballpoint and fibre-tipped pens. A first consideration is the most usual current model, print script, the use of which seems to be founded on three fallacies.

The idea of print script originated with the calligrapher Edward Johnston, in 1913. He saw it as taking a letter back to its skeleton or essential form, stripped of the characteristics added by different tools, pen, chisel, etc. He proposed it as the first step in reviving formal calligraphy, and substituting the upright model of early medieval book hands for the italic tradition—which is why, it is sometimes known as "manuscript".

Johnston was not interested in the teaching of writing in infant schools, but his idea was taken up by educationists for two reasons. Print script provided an alternative to the only model then current, the difficult and laborious copperplate; here was a quick easy handwriting.

During the Renaissance, attempts were made to impose geometrical principles upon letter-formation, but these experiments were made only with the serifed versions of capital letters. The attempt to do this to lower-case letters was not made until this century.

Modern sans serif type-designers have imposed geometrical principles on historic traditions, and simplified and rationalized our letters. A straight line serves for capital I, lower-case l, and the numeral 1. Letters have been grouped together and their differences reduced to one of direction, as with p and q, b and d, u and n; o has been equated with a circle, r with a cross.

All this can make for crisp and clean type-design, but is it suitable as a writing model? Disconnected letters mean that relationships are not established, ascenders and descenders are not necessarily taller or shorter than other letters. Since even vestigial joining strokes have been abolished, no proper spacing is established.

But *Future*, designed by Renner in 1927 (much used with Gill Sans in children's books), is more ruthless in its intention. The designer's aim was to create a letter which should symbolize the machine age, one in which all the calligraphic elements of traditional Roman type were to be

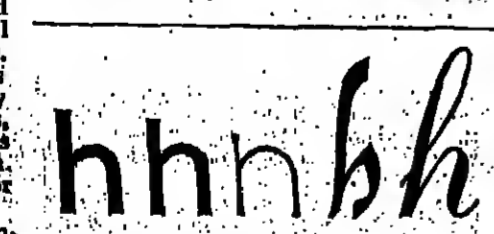


eliminated, "the purpose for which this type owes its existence is not for writing, but for reading".

These conventional type designs were closely associated with the Constructivist movement in art and architecture, and letters were as far as possible reduced to geometric forms. This was a new idea, too. We are often told that letters are based on the circle and the square, but there is no historical foundation for this. On the contrary, they are derived ultimately from pictograms, and the developed form of our capitals were evolved empirically by the Romans from archaic Greek and Etruscan letters.

Our small lower-case letters were developed in the late Roman period as a quicker, more informal mode of writing, subsequently given a variety of standard forms at different times, in different places. During the Renaissance, attempts were made to impose geometrical principles upon letter-formation, but these experiments were made only with the serifed versions of capital letters. The attempt to do this to lower-case letters was not made until this century.

Modern sans serif type-designers have imposed geometrical principles on historic traditions, and simplified and



Since this period, however, the status of sans serif type has been revolutionized. In the 1920s the traditional serifed Roman letter was the normal form in all book printing, including children's books. So it was easy to think of print script as being a skeleton of such letters. Today sans serif is current everywhere on signs, advertisements, packages, as well as books; no longer a skeleton, but a norm. It has, moreover, acquired another identity, as well as many new designs.

Originally a nineteenth century commercial innovation, sans serif types were redesigned in the 1920s in England and Germany. The English version designed by Johnston and Gill for the London Underground, such as the typeface Gill Sans, did start from the idea of an essential, skeleton letter such as they were developed as Gill wrote "first of all for typography, and moreover for machine cutting".

Nor does the way in which children form their letters relate to the way in which eventually they will have to join each to the next. Whereas they may learn to read in words, these have to be taken to pieces when they write. Is it really even the best design for learning to read? It introduces the direction confusion; do young children really find it easier to learn letters as related groups rather than as independent personalities? It is like learning a language by grammatical rules rather than by direct speech.

The use of sans serif both for reading and writing does, however, seem reasonable, if we return to the idea that this represents the essential and so the correct form of our alphabet. This is not the philosophy of letters behind the Bullock Report. That allows for different "fundamental attributes" and "invariant properties".

How are these "fundamental attributes" and "invariant properties" to be presented to children in a visible form? The obvious answer seems to be to use the simplest, most rational letter-forms which we have, sans serif. But almost inevitably these will then cease to be thought of as representing the core of the letter's identity and become instead essential, correct letter-forms.

It is a very easy and tempting transition, often no doubt made unconsciously if the infant school teacher has been given no training in the philosophy of letters. But it is one that must affect children's ultimate attitude to writing.

How then are they to think of joined-up writing? Simply as printscript with joins added? One sees that this has frequently happened in the writing of letters thought of as separate entities; or letters are not joined at all but jammed together, illegibly imitating the faults of modern typography.

Moreover, the sans serif model is not even constant. Now that it has ceased to be thought of as a skeleton and become a norm, its forms are treated as a basis for

immense adaptations and variations, some derived from practical considerations, others for aesthetic or advertising purposes. For instance, the British Rail alphabet is designed for legibility at a distance. Ascenders and descenders are therefore reduced to a minimum in order to maximize the overall size. One frequently sees the influence of this in hand-writing, where it makes for illegibility.

Finally, there is the argument that it is important for children to write the same letters that they read; that different letter-forms "increase the total quantity to be learnt and so add to the burden", as the Bullock Report has it.

Learning letters is not, of course, the same as learning to read. A letter is perceived, named and remembered like any other visual object in children's experience. These other objects are not identical. They recognize and draw a flower or a tree before they tell a daisy from a buttercup or a piano from a gate.

We did an experiment with a group of children aged four to six, mostly non-readers, and found that they could recognize a whole range of diverse letters. What is the evidence for thinking that the concept in the mind of children which enables them to recognize and remember a letter is precise rather than indefinite?

Watching young children write, I notice it is the way in which the letter is formed, the actual pencil movement, which they remember, rather than the shape. May not the process of learning at school be one of clarifying a vague and flexible concept, which could as easily be resolved into two as into one set of precise forms, one proper to writing, the other (for others) proper to reading?

Do we, indeed, grow up or children register precise forms when we read? How many of us notice differences in type-faces until we are asked to copy? The degree of attention to form given



when reading is quite different to that required when the same letter is written. The argument in favour of learning to write by copying what is read very dubiously outweighs the disadvantage of having to learn how to write twice.

The theory of print script is based on misconceptions. It uses a model which is shifting, and not under the control of education authorities. It involves a theory which makes no allowance for curative writing to have its own perfection and edile. It assumes a theory of letter recognition which is questionable, and introduces letter-forms which are confusing.

I have been collecting examples of young adult handwriting, and this style seems to be the chief factor responsible for many deplorable and common characteristics: bad spacing, bad joins, wavy short ascenders and descenders, wide, square bowls. It is a style of writing which is not particularly clear or legible, which shows no appreciation of letter-forms, no pleasure or satisfaction in writing.

Surely it is time to reexamine the effects of the use of print script (which is peculiar to the English-speaking world), not only for the child in the infant school, but for the child who has to learn again, two years later, for the secondary school child, and above all for the adult. The final test must be the final result. Print script is not only a perverse way of starting to write, but one which actively inhibits formation of a good hand at a later stage. It should be abandoned.

Nicolette Gray teaches Lettering at the Central School of Art and Design, London.

Gods to us



Images of Homosexuality National Film Theatre July Season Three seminars: The Gay Sensibility (July 12); Stereotypes (July 21) and Lesbian/Feminist Perspectives (July 28) Gay and Film. Edited by Richard Dyer. British Film Institute 75p.

At the seminar on gay sensibility a parallel was suggested between the ancient Greek Platonic pursuit and creation of the godlike and almost mythic creation of heroes and heroines in modern film. Film stars are, or have been, perhaps a greater degree than we care to admit, gods to us. As both Richard Dyer and Caroline Sheldon pointed out, film shapes attitudes as much as it reflects them; it sets examples for us to imitate. What happens then to the young homosexual, unloved and frequently isolated? What does he or she see represented that might encourage or dignify? From the evidence shown at the NFT, almost nothing.

It is not just the prevalence of stereotypes; those of homosexuals are probably no more inaccurate than any other kind. What is so damaging is the persistence of the homosexual stereotype being set in a heterosexual and white male heterosexual at that, context, and

judged by that standard of sexual behaviour. By this measure the black lesbian will always be found wanting. The almost exclusive focus on sexual role becomes the enormous simplification and distortion of "He's queer" which apparently explains everything, even explains it away, despite the fact that the differences between homosexuals are far greater than their similarities.



Marlene Dietrich

In the 1940s, Marlene Dietrich, Bette Davis and Mae West had a large and, to some people, surprising underground following. Michael Clarke reports on this and more recent aspects of homosexual culture as manifested at this year's Gay Film Festival at the NFT.

Left David Hockney whose film 'A Bigger Splash' was shown at the Gay Film Festival

Mae West, as camp, in his seminar on gay sensibility Jack Babuscio told how, as a youth in New York, passing for straight, he had concealed his admiration for Bette Davis because to declare it was tantamount to admitting to homosexuality. This story revealed to what extent a large, gay subculture already existed and in its way formed a group identity.

It is precisely these positive images of homosexuality that are so obviously most required. Although Jean Genet's *Chant d'Amour* still stands as an exceptional achievement, on the evidence of this seminar it is a woman, and again using the short film form, who appears the most interesting new director. In *A Comedy in Six Unnatural Acts* Jani Oxenborg employs a particular convention of film presentation to directly expose six stereotyped lesbians for the false images that they are. In *Home Movie* the adult lesbian talks behind images of herself growing up. "Why isn't there a myth that the girl next door could be a lesbian? The often was and increasingly is."

DECCA

VISION IN EDUCATION

When it comes to television in the classroom, you cannot do better than view the Decca range. We can supply off-air and in-line colour monitors and receivers for almost every application. We are exhibiting and demonstrating our full range at Ed Tech including:

- 26" in-line monitors with fully isolated chassis and 20 AX inline gun tube.
- PC 66/65/AL full off-air line monitors.
- TVS 11 Television Sound Receiver as supplied to the RNIB.


Decca at Ed Tech—well worth viewing.

Decca Radio & Television Ltd.,
Nechells Lane, Willen Hall,
West Midlands, WV13 3RW

'A picture is worth 1000 words'

EDWARD PATTERSON ASSOCIATES LIMITED
Inspect our selection of slides, filmstrips, multi-media programmes and 16mm films from the world's great filmmakers.

Catalogues available without charge.



Edward Patterson Associates Limited
88 Copars Copse Road,
Buckingham, Kent. Tel. 01-856 1515

AT STAND 19 EOTECH 77

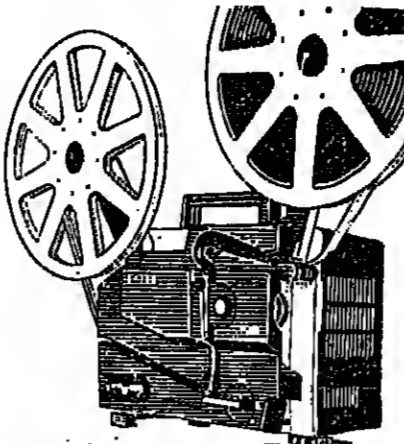
THE TIMES EDUCATIONAL SUPPLEMENT
The World's Largest Circulation Educational Newspaper

Every Friday Price 18p

See us at **EdTech 77 on Stand 8**

where our representative John Ingram will be pleased to answer your questions.

NEW! ELMO 16-CL CHANNEL LOADING PROJECTOR



The Elmo 16-CL is a new concept in 16mm projector design. It offers superb channel loading and instant loading through the gate. Threading is simplified—no spindle being required.

The portability and simplicity of this lightweight compact machine make it the ideal sound projector for schools, lectures and sales conferences.

Superb image quality, clarity of sound, reliability and whisper quiet running complete the remarkable specification of this new sound projector.

Send today for brochure to: Professional Division, C.Z. Scientific Instruments Ltd., P.O. Box 43, 2 Elvess Way, Southwood, Herts. WD6 1NH. Tel. 01-853 1632.

We know you can't all attend **ED. TECH. 77** where our latest products will be displayed on **STAND No. 20**

So please write for details to:-

DIANA WYLLIE LTD.
3 Park Rd., Baker St., London NW1
Tel. 01-725 7533 & 3330

OCCI FOR RESOURCE CENTRES SPECIAL PROJECTS AND PUPIL RECORDS

visit **ISS INFORMATION SYSTEMS AND SERVICES LTD** on stand 43

We are now the suppliers of the "JOLLEY SYSTEM" of Optical Coincidence Co-ordinate Indexing. Find what you need when you need it—Now, more than ever before, schools must make full use of the resources at their disposal. Our indexing and retrieval systems help both staff and pupils to make the Resource Centre really work! The feature card system is particularly suited to the cross-disciplinary approach inherent in Resource-based learning.

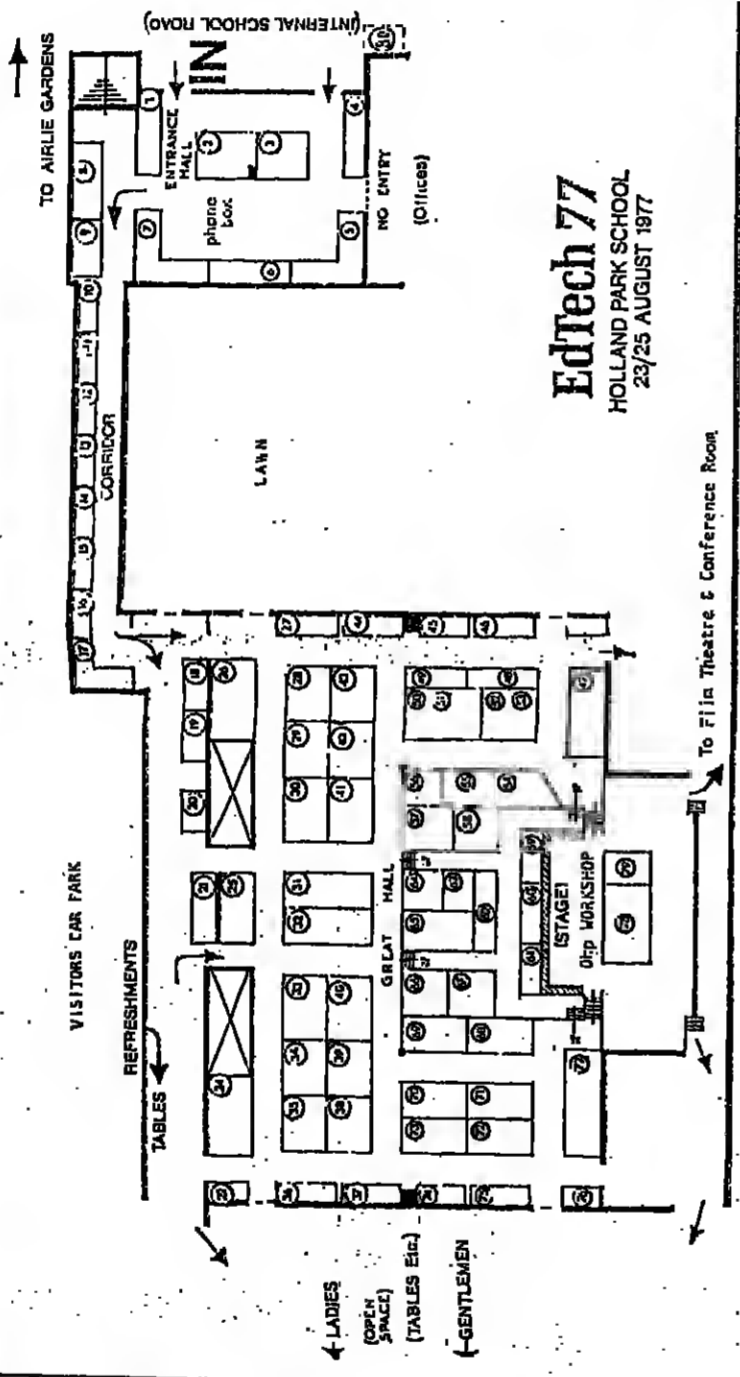
We offer a service ranging from simple card files through edge-notched systems and OCCI systems to computer techniques, packages and services.

For details of Complete OCCI systems, including:

- Cards
- Light Boxes (also highly useful for examining slides)
- Strip Indexes
- Punches
- Card storage units

and for details of our Courses contact:

ISS INFORMATION SYSTEMS AND SERVICES LTD
281/282, High Wycombe, Bucks HP11 2JF. Tel. 0494 281274



Seventy companies will be exhibiting in EdTech 77 including:-

27 E. J. Arnold & Son Ltd.	1 Leybold-Heraeus Ltd.
72 Aiwa Sales and Services (U.K.) Ltd.	66 A. M. Lock & Co. Ltd.
76 Amplification & Recording Cambridge Ltd.	25 Megiboards Ltd.
10 Audio Learning Ltd.	40 Merkerboards Supplies Ltd.
46 ABB'S Film Production & A.V. Services	11 Menagement Games Ltd.
45/46 Baird & Tatlock Ltd.	36 Louis Nawmark Ltd.
26 W. J. & M. Beylis Ltd. (UHER)	49 North East Audio Ltd.
35 Buckley Displays Ltd.	24 Photex (London) Ltd.
52/53 British Olivetti Ltd.	56 Portfolio Graphics
34 Cybervox Ltd.	14 P.T.M.A. Ltd.
16 C. Z. Scientific Instruments Ltd.	19 Edward Patterson Associates
31 Celtic Educational (Services) Ltd.	66 Philips Electrical Ltd. (Audio Division)
22 Climpex Ltd.	69 Philips Electrical Ltd. (Video Division)
42 Compelec Electronica Ltd.	64 Radio Edinburgh
54/55 Concord Reprographics	21 Roblen Visual Services
57/58 Computer Workshop	71 S.D. Systems Ltd.
62 Cintron Group	65 Searle Bio-Science
38 D. R. H. Screans Ltd.	73 Sabitron
7 Fergus Davidson Associates Ltd.	77 Shura Electronica Ltd.
47 Decca Radio & Television Ltd.	8 Sony UK Ltd.
63 Digital Equipment Ltd.	15 Space Frontlars Ltd.
37 Dynamic Electronics Ltd.	9 Specialist Audio Visual
87 EFVA/NCVAE	75 Staedlar UK Ltd.
29 ESL Electronics Ltd.	30A Stereoscopic Television Ltd.
30B EdTech Exports	76/79 Swen-Stabilo
28 Eilta Optics Ltd.	F/M Tapa Teacher
59 Georga Elliott Sons Ltd.	33 T.H.D. Manufacturing Co. Ltd.
80 Feedback Instruments Ltd.	44 Tendberg UK Ltd.
70 The Force Tan Co. Ltd.	6 The Times Educational Supplement
41 R. W. Friedal & Co.	6 The Times Higher Education Supplement
39 Fraser Peacock Associates Ltd. (3M)	50/51 Tranedata Ltd.
74 Sir Howard Grubb Parsons & Co. Ltd.	4 Tutor Tepas Ltd. & Raaarch Recordings Ltd.
43 ISS Information Systems & Services Ltd.	12 Unico Engineering
16/17 ITL VUFOILS	60 Unilab Ltd.
32 Ideas for Education Ltd.	67 Visual Education
61 Instituta of Tape Learning	13 J. Richard Webster & Associates
5 ICETT	3 World of Learning Ltd.
	20 Diana Wyllie Ltd.


RAPID-EX

It's worth learning about

If you saw an advertisement for a versatile panel system suited for display, pinboards or space division; which was lightweight but tough enough for classroom life; could be assembled in minutes without tools; enabled you to change the shape of your displays instantly and neatly; was available in a choice of low cost 'package deals' with schools specifically in mind... wouldn't you want to learn more about it?

A. You've just read the ad.

Our brochure is available on request from:-
S. O. Systems Ltd., 375 Bath Road, Slough, Berks, SL1 5DD.
Tel: Burnham 6101



THE TIMES HIGHER EDUCATION SUPPLEMENT

The Leading Journal Serving Higher Education, will be publishing a special editorial preview on Friday, August 19th

Every Friday Price 18p

See us at **EDTECH 77 on Stand 8**

Where Our Representative John Ingram Will Be Pleased To Answer Your Questions

Visit our Stand at the **EdTech Exhibition**, and see our latest exhibits which include:

An introductory computer course produced in association with I.C.L.

Courses dealing with Internal Combustion Engines, Physics, Chemistry and Medical courses, etc.

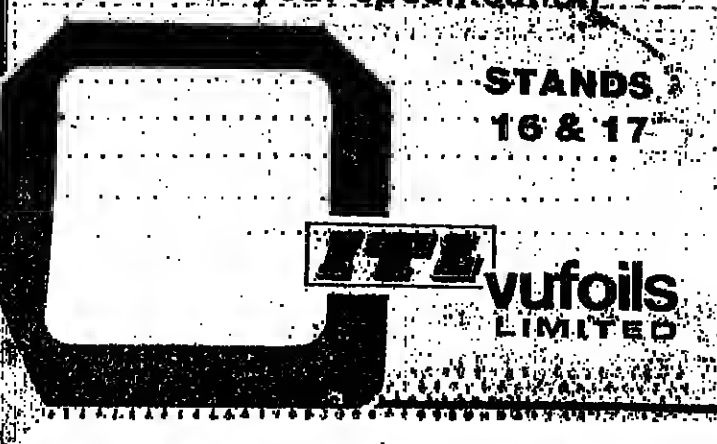
We are also available for recording and dubbing to specification.

We have, of course, an extensive range of English recording, as well as foreign languages, at all levels.

TUTOR TAPE COMPANY LTD.
Central London Showroom and Demonstration Room:
102 Great Russell Street,
London WC1B 3LE
Tel.: 01-580 7552

VISUAL AIDS
from our prepared range or to your specification

STANDS 16 & 17



ITL vufoils LIMITED

Olivetti Jumbo Type
big letters type made learning a whole lot easier



A whole page of tightly packed text can be a daunting sight for many children, what especially for those who have trouble learning to read quickly. And handwritten worksheets can be equally as hard to follow. But the answer lies in the Olivetti Jumbo Type. The Olivetti Jumbo Type is a special, jumbo-sized typewriter for school use. This machine has a 10" long carriage, so that you can load in an A4 sheet almost vertically, and an extra large Olivetti font, making it easy to read.

See for yourself at EdTech 77 the considerable advantages that Olivetti Jumbo Type can bring.

For more details of Olivetti products, please contact:-
Olivetti Ltd., 200, Northway Square, London W14 9LJ.

olivetti

NEW RELEASES!

Fergus Davidson Associates to their range of Resources:

- 16mm Films (mainly primary)
- Records
- Study Prints
- Audio Cassettes

Pick up all the details specially prepared folder Stand at EdTech 77

Fergus Davidson ASSOCIATES LTD.
375 Euston Road, London NW1 3DF. Tel. 01-589 6624

Get your copy of our unique **SUBJECT INDEX** to over 2,000 films at EdTech 77. **Save £1.50.**

EDUCHEM
-the growing name in chemistry education-

suppliers of laboratory apparatus and chemicals

PO. BOX 1, ROMFORD, RM1 1HA
Tel: 01-590 4309/5494

See the new Tandberg **EC 10 schools computer** at **ED TECH 77**



Full demonstration of this and other Tandberg equipment on Stand 44.

TANDBERG
Education Division

A unique event in British Drama

THE TIMES SHAKESPEARE



The works of Shakespeare on tape cassette, featuring leading British actors

The simple inexpensive way to build your own collection of Shakespeare's treasury. Ideal for schools, drama clubs, etc.

Our greatest literary heritage is now available on tape cassette. The Actors' Co-operative organised by AuthorTapes are producing taped adaptations of the works of Shakespeare. Times Newspapers Ltd, when they heard of the project, expressed their enthusiasm by lending their support. Each cassette, lasting approximately 60 minutes, will feature leading British actors and will include an introduction (prepared by Dr. Gareth Lloyd Evans and spoken by Leigh Crutchley) to set the plays in literary and historical context - plus a specially selected musical background. The directors are Frank Hauser and Charles Lefaux.

SPECIAL OPPORTUNITY
The first five cassettes (stereo/mono compatible) are now available prior to general distribution as a special concession to readers of this journal. Please use the coupon to order.
The price is £4.95 per cassette, inc. postage, packing and VAT.

(Note: Also available through the Educational Productions Ltd catalogue.)

These are the first five tapes; others will be announced at regular intervals over succeeding months:

TWELFTH NIGHT featuring Dorothy Tutin, Derek Godfrey, Diana Pallant
MACBETH featuring Stephen Murray, Barbara Jefford, Marius Goring
JULIUS CAESAR featuring Stephen Murray, Barbara Jefford, William Squire, John Rye
HENRY V featuring John Rye, William Squire, John Gabriel, Julie Hallam
ROMEO AND JULIET featuring Barbara Jefford, John Rye, Stephen Murray, Haydn Jones

The text is based on the NEW PENGUIN SHAKESPEARE.

Write to: The Times Shakespeare, Tercrest Ltd, P.O. Box 80, Slough, SL3 8BN. (Reg. in England 1251135)
 Please send me The Times Shakespeare cassettes as marked here.
 I enclose my cheque/P.O. for £ (payable to Tercrest Ltd.)
 TWELFTH NIGHT MACBETH JULIUS CAESAR
 HENRY V ROMEO AND JULIET (Tick as appropriate)
 NAME _____
 ADDRESS _____

Classified Advertisements

Index to Appointments Vacant, Wanted and other classifications

Teachers wishing to apply for a post in Scotland are advised to ask the Registrar, The General Teaching Council for Scotland (8 Royal Terrace, Edinburgh EH7 5AF) for information about eligibility for registration with the council.

Appointments Vacant	Humanities 31	Special Education 31	Preparatory Schools 34	Appointments wanted
	Mathematics 31	Headships 33	Science 34	Administration Local Education Authority General 38
	Modern Languages 32	Deputy Headships Senior Masters/Mistresses 33	Technical Studies 34	Child Care 38
	Music 32		Other than by Subjects 34	Educational Psychologists 38
	Physical Education 32			Librarians 38
	Religious Education 32	Independent Schools 34	Colleges of Further Education 34	Ancillary Services 38
	Science 32	Deputy Headships Senior Masters/Mistresses 34	Universities 35	Miscellaneous 39
	Social Studies 32	Classic 34	Colleges of Higher Education 35	Outdoor Education 39
	Speech and Drama 32	English 34	Adult Education 35	English as a Foreign Language 39
	Technical Studies 33	Geography 34	Youth and Community Service 35	
	Other than by Subjects 33	History 34		
	Appointments in Scotland 33	Mathematics 34		
		Modern Languages 34		
		Music 34		
		Pastoral 34		
		Religious Education 34		
		Science 34		
		Technical Studies 34		
		Other than by Subjects 34		
		Overseas Appointments 37		

Primary Education

Scale 1 Posts

KIRKLEES METROPOLITAN COUNCIL EDUCATIONAL SERVICES
 COMBESLEY INFANTS SCHOOL
 110, Victoria Avenue, Cowthorpe, HO4 1JG
 Required as soon as possible in September, 1977. TEACHER, Scale 1, 100% (100% of a class of 30). Closing date 31st August 1977.
 Application forms (stamped education authority) available from the Director of Educational Services, Council House, 2, Oxford, Huddersfield HD1 1JG.

LINCOLNSHIRE EDUCATIONAL SERVICES
 COLTON SCHOOL, COLTON, L.N. 11 1JG
 Required from autumn term, 1977, or as soon as possible thereafter. Experienced TEACHER for infant class. Ability to play the piano and teach music throughout the school an advantage.
 Application forms obtainable from the Divisional Education Officer, Central Office, Stamford, Lincolnshire. Closing date 14 days after the appearance of this advertisement.

Other Posts on Scale 2 and above

LEWIS COUNCIL EDUCATION DEPARTMENT
 SUPERVISOR DIVISION
 BURNAGE COUNTY JUNIOR SCHOOL
 Burnage, Greater Manchester, M8 2JL
 An experienced teacher, an expert in the use of audio equipment and a keen interest in the history and geography of the area.
 Salary Scale 2, 100%.

WYVERN COUNCIL EDUCATION DEPARTMENT
 SUPERVISOR DIVISION
 BURNAGE COUNTY JUNIOR SCHOOL
 Burnage, Greater Manchester, M8 2JL
 An experienced teacher, an expert in the use of audio equipment and a keen interest in the history and geography of the area.
 Salary Scale 2, 100%.

Secondary Education

Remedial Posts

Scale 1 Posts

DERBYSHIRE
 HIDDLECROFT COMPREHENSIVE SCHOOL
 Ripley, Chesterfield S43 2NQ
 (11-16 years) (11-16 years) (11-16 years) (11-16 years)
 Co-educational. Remedial Teacher, Scale 1.
 Application forms from, and return to, the Headmaster at the school.

By Subject Classification

Art and Design

Other Posts on Scale 2 and above

KENT COUNTY COUNCIL EDUCATION DEPARTMENT
 OVER DIVISION
 HARBOUR DAY SCHOOL
 Elm Vale Road, Dover S.S.14 1JG
 Group 8 (8)
 Required as soon as possible. Post for suitable applicant.
 Applications for Scale 1 and 2 posts for suitable applicants. Applications for Scale 1 and 2 posts for suitable applicants. Applications for Scale 1 and 2 posts for suitable applicants.

Domestic Subjects

Scale 1 Posts

OXFORDSHIRE
 HEADINGTON MIDDLE SCHOOL
 Headington Road, Headington, Oxford OX3 3JG
 Required as soon as possible. TEACHER of IRONS, ECONOMICS, and HOME SCIENCE. Salary Scale 1, 100% (100% of a class of 30). Closing date 14 days after the appearance of this advertisement.
 Application forms from the Director of Education, 10, Abingdon Road, Oxford OX1 2JG. Tel: 01-259 4444.

English

Scale 1 Posts

KENT COUNTY COUNCIL EDUCATION DEPARTMENT
 TUNBRIDGE WELLS GRAMMAR SCHOOL
 800 girls, 800 in both Form
 Required for September, 1977. TEACHER of English, Scale 1, 100% (100% of a class of 30). Closing date 14 days after the appearance of this advertisement.
 Application forms from, and return to, the Headmaster at the school.

Geography

Scale 1 Posts

WIRRAL (Metropolitan Borough of)
 ST. HUGH'S R.C. COMPREHENSIVE SCHOOL
 Park Road, South Wirral, Merseyside, CH63 9JL
 (500 of roll)
 Required for September, 1977. TEACHER of Geography, Scale 1, 100% (100% of a class of 30). Closing date 14 days after the appearance of this advertisement.
 Application forms from, and return to, the Headmaster at the school.

Humanities

Scale 1 Posts

SUTTON (London Borough of)
 GREENHILL SCHOOL
 Greenhill Road, Sutton, Surrey S13 8JG
 Required for September, 1977. TEACHER of Humanities, Scale 1, 100% (100% of a class of 30). Closing date 14 days after the appearance of this advertisement.
 Application forms from, and return to, the Headmaster at the school.

Classified Advertisements

Charge for advertising in all classifications is 65p per column (3 lines).
 In classified advertisements £3.80 per single column column space 9.5 cm double column at £7.20.

Rate of 50p is made for Box Number facilities.

Advertisements published in the Scottish edition only will attract a 25 per cent discount on the above rates.

Advertisements received by Monday will be published in the Friday's issue subject to availability of space.

Advertisements Manager,
 Times Educational Supplement,
 Printing House Square, Gray's Inn Road, London WC1A 9BS

Apply for the following Friday's issue.

BELFAST EDUCATION AND LIBRARY BOARD

CAIRMARTIN SECONDARY SCHOOL

Ballygomartin Road, Belfast, 13
 (Re-advertisement)

Applications are invited for the position of

PRINCIPAL

Cairmartin is a co-educational school with an average daily enrolment at 31st December, 1976 of 1,518.

A new building and the conversion of existing accommodation nearing completion includes extensive community and youth facilities. The Principal, with the assistance of specialist staff, will be responsible for all school/community activities.

The school's point category is in the group 6,001/7,800.

Application forms are obtainable at Board Headquarters or will be sent on receipt of a stamped addressed foolscap envelope. Completed applications must reach Board Headquarters (Room 25), 40 Academy Street, Belfast, BT1 2NQ, not later than 12.00 noon on Thursday, 15th September, 1977.

Canvassing will disqualify.

42 Arts/Reviews

Ballet

Down Commercial Road

Rosemary Hartill on the London Youth Dance Theatre

Commercial Road in London's East End is just another of those long, depressing streets that lead out of town. On the boarded-up shop fronts, defaced posters advertise last week's show at the cinema or the local disco. For the last seven or eight months, teenagers from a variety of state and private schools and colleges from that area and several other parts of London have been coming to Tower Hamlets School in Commercial Road every Saturday afternoon to take part in a group called the London Youth Dance Theatre. Some of them had hardly any previous dance training, yet at the beginning of July they presented an exceptionally creative modern dance programme at Sadler's Wells Theatre to music by composers like Richard Rodney Bennett and John Tavener, with the majority of the works choreographed by themselves. The following week they gave a performance at the Queen Elizabeth Hall on the South Bank, and they completed the summer term with another show in the Chichester Festival. The critical responses have been, without exception, enthusiastic.

To do all the time. We want them to make their own choices." There is certainly no lack of enthusiasm. Do they not get fed up coming along every Saturday? "Oh yes," one of them said. "Sometimes I get pissed off. But it's really worth it." "Saturdays are special," someone else added. "You can do other things on other days." How did they think their dancing had changed over the past few months? A pause. "When we started, we all danced individually; now we dance much more together." The girls like mine; the boys want a percussion class to help with rhythm. Not surprisingly for a group of this age, their favourite form of practice is non-de-lex.

There were problems, of course, to begin with, and some boys were particularly slow to learn some of the lower standard technical stuff. John Raven, a former dancer, demonstrated to the eight boys that the art of performing involved rather more wit than grinding and lifting. Classes and rehearsals had been supplemented, too, with sessions with Misha Bergsae, with the London Contemporary Dance Theatre, and Alanist Livizantze, theatre designer.

But perhaps the key to the success of the group so far has been the involvement of everyone in the choreography. By splitting into sections they could take responsibility for their own parts. They have had a lot of practice in working out their own parts. They have had a lot of practice in working out their own parts. They have had a lot of practice in working out their own parts.

"They realize that dance is a discipline," Hilary Bell says, "but they have to recognize that the important thing is self-discipline. It's so good our telling them what to do."



Miraculous Mikhail

Edward Thorpe

In the two years that Mikhail Borjshvilkov has been dancing in the West he has already performed in 26 different ballets, from the junior classics to roles that have been written for him by some of the world's most distinguished choreographers. In Britain we have seen him in a child of those works (with the Royal Ballet, American Ballet Theatre and on television) but just one would suffice to demonstrate his greatness as a dancer. "Phantomal", "miraculous", "fantastic", the critics' verdicts already have had to revise their scales of values when describing his seemingly superhuman abilities. In such words de la danse a dis-

service, his virtuosity is as much the result of hard work and dedication to his art as it is a combination of gifts from the gods. For what marks him out as arguably the world's greatest male dancer, also the greatest male dancer since Nijinsky is not just a thrilling technique but the intelligence that transforms his virtuosity into artistry. It is a fact that many find dancers naturally begin to develop their interpretive powers as their physical prowess starts to wane; with Borjshvilkov the intellectual capacity would seem to match the technical facility. This acute intelligence shows through in the way he combines the work (A and C Black, £18.00) in which he discusses his roles with Charles Eggell Prouce as much as the beautiful photographs by Morris Swope capture the kinetic moments in rehearsal, practice and performance. The result is not only a unique record of a magnificent dancer at work but also a revelation of the motivational force that provides such a rewarding experience in the theatre. Of course it is an expensive book but it is one which all lovers of ballet will feel is an indispensable part of their library - and, for those who have never seen him dance, it will convey much of the unique combination of talents that are already turning him into a legend.

New and old Philharmonia

In September, the New Philharmonie Orchestra and Chorus will be reverting to its old title - simply "Philharmonia" - and with this change of name go moves towards a change of image. Gavin Henderson, general manager of the NPO, wants to bring down the "meat and drink bridge" attitude of the orchestra on the platform and the orchestra itself down low - and to bring people, especially young people, closer to the workings of the orchestra.

While they give concerts out of London, they are beginning to do in visits with coaching youth orchestras. At Cheltenham recently the NPO principals played with and gave master classes to the Midway Youth Orchestra, and they, in turn, attended the NPO's rehearsal under Lorin Maazel. There are plans for residential courses in the provinces where the orchestra will play and teach in community centres and actions will play in local churches and to give a series of youth concerts in the Greater London area. The NPO are anxious to hear of any views and ideas for future events, if you would like to work with them and to see them work, contact Gavin Henderson, 22, Whitton Court, 85 New Cavendish Street, London W1 (Telephone: 01-580 9961).

Cinema

A newer wave?

Jane Mercer

Suppose 10 years ago you had been shown two films and asked to name their country of origin. One is a non-narrative but nonetheless sharply revealing of human relationships, full of strange images, improvised dialogue and a trancelike quality and has in major stars. The other is a lavish period piece with a major Hollywood star, excellent, rich production values and is based on the life of a notorious libertine. Which is the European film and which the American? I should have hesitatingly attributed the first film to a nouvelle vague European director, probably French or Italian, and the second to a major Hollywood studio - and I should have been right. Given the same question in 1977 - and the same answer - and I should have been quite wrong.

The past 10 years have seen a major reversal of roles in the area of international film production and, perhaps most encouragingly, the revitalization of the American film scene by the advent of such new talents as Robert Altman, Francis Ford Coppola, Martin Scorsese, Brian De Palma and Steven Spielberg. The loosening of the grip of the major studios during the fifties, seen by the prophets of doom as the beginning of the end as the cinema succumbed to the dreaded lure of television, did not result in the total collapse of the film business. What it did do was to create a freer, if more risky, environment in which new, inventive directors (many of them nurtured in university film schools) could experiment and experiment.

Folk revival

Michael Grosvenor M.C.

Admirers of Merle Curtley (and I have never come across a folksinger who is not) will welcome Topic Records' (Indulgent) release of a set (12TS340-345) his first six albums, made between 1965 and 1971, originally on the Bonitone and then on Topic. It is a shame that in such a collaboration with Days Sutherland on Hiddell's label. This is a lovable and unprecedented opportunity to study an artist's development, or to fill in the gaps in a collection. Even the original sleeve notes are reproduced. "There are few of the younger singer-guitarists who can take Curtley's influence on their playing," wrote Jon Campbell on the first one 12 years ago. Indeed so, the remains as well as an inspiration, wrote Jon Campbell on the first one 12 years ago. Indeed so, the remains as well as an inspiration, wrote Jon Campbell on the first one 12 years ago.

43 Arts/Reviews

Theatre and education

Phantoms, fairytales - and fascism

These kites, golden-eyed birds, the red flowers in a black silhouette landscape, curly white outlines, wickered, multi-coloured and like a dancing girl, giant lace, a chicken wire, hairpins, and a shadow puppeteer's screen on a shadow box run by Cardiff's Caricature Theatre at the Sherman Cinema plotted slides, puppet, and her friend (Gentle by husband, always crying) sick and love - for a joke. Alice's faithful womanly bring the divided com-... if a woman dare to heal without having studied she is a witch and must die.

opposed to yoga-influenced modern dance - self-expressive, using the floor, moving from the centre of the body.



From the Caricature Theatre Production of 'The Snow Queen'... The St Paul's Festival (Bristol's mini-Notting Hill) unrolled, with the Bristol West Indian drama group doing fairy scenes from A Midsummer Night's Dream in the outlying setting of Mine Road Park.

taking all the jobs, etc, and to show the manipulation of the race issue by the press "Are you for the West Indians as the word was spelled out across a "wheelbarrow"? "What is Fascism?" asked a young man of British, then of thirteens, in which racism and fascism were taken to mean the same thing. A clear answer. The analogy drawn with Germany was in terms of attitudes only, not economics or the balance of political forces.

Thirteen to nineteen

Normally at a distance and the whole subject of school becomes even a little embarrassing. The second play in the series, "Break In" by Will Russell has a different sort of pathos. Three boys break into school during the holidays because the school computer has confiscated their football. Once in the school they start feeling about and end up breaking the place up, causing an immense amount of damage without really having meant to do so. The main parts are played by three boys from Liverpool and the play reflects very accurately the true spirit of vandalism with its interlocking zones of euphoria and guilt.

Absurd and fantastical

There are 10 short plays by David Sedaris, David Schurman, M. P. Simpson, Vivienne Wellburn and Robyn Hood, called by Edward Arnold £1.50. This collection of 10 brilliant plays is intended to be a bridge between the sophisticated drama and longer script. Within the severe limitations of 10 minutes' playing time the authors have for the most part, concentrated on absurdist and fantasy theatre, with high quality, fast moving dialogue, ample satirical and non-characters known off by numbers. The obvious enjoyment of the five dramatists in shucking through the language of the pieces themselves.

Innocence and experience

John Horder

The BBC has served us quite well with its celebrations of the 150th anniversary of Blake's death: three offerings on Radio 4 and 3, with one on radio 4 on August 31 - but nothing on television. Blake needs to be read as much from his own two days later on the actual anniversary. The latter, told with gusto from the viewpoint of Mrs Blake (tepidly) by Rosamond Leach, was the more adventurous. However, Mr Everett's episodic writing, receding from one incident to the next with breakneck speed, finally undermines my powers of concentration. This is a pity. The concentration of art should facilitate concentration rather than the reverse. I am sure Mr Blake would have agreed.